

THE METROPOLITAN MUSEUM OF ART



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PRICE

The
Japanese Print Collection
of
GILBERT FULLER
Boston



Public Auction Sale
By His Order
Tuesday, November 20
at 2 p.m.

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK 22

1945

SALE NUMBER 708

FREE PUBLIC EXHIBITION

*From Tuesday, November 13, to Time of Sale
Weekdays from 9:30 to 5 • Closed Sunday*

PUBLIC AUCTION SALE

*Tuesday Afternoon, November 20
at 2 p.m.*

EXHIBITION & SALE AT THE
PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK 22

PLAZA 3-7573

• • •

Sales Conducted by HIRAM H. PARKE
HARRY E. RUSSELL, JR • LOUIS J. MARION
and A. N. BADE

1945

JAPANESE PRINTS

PRIMITIVES FROM 1680 TO 1764
FULL COLOR PRINTS FROM HARUNOBU
TO UTAMARO AND TOYOKUNI, 1765-1805
LANDSCAPES FROM 1820 TO 1859

The Noted Collection of
GILBERT FULLER
Boston

SOLD BY HIS ORDER



Public Auction Sale
Tuesday, November 20
at 2 p. m.

PARKE-BERNET GALLERIES • INC

NEW YORK 22 • 1945

The Parke-Bernet Galleries
Will Execute Your Bids
[MAIL • TELEPHONE OR TELEGRAPH]
Without Charge
If You Are Unable to Attend
the Sale in Person

PRICED CATALOGUES

A priced copy of this catalogue may be
obtained for one dollar for each
session of the sale plus
the cost of the
catalogue

FOREWORD

THIS collection was started in 1916. The larger part was acquired from 1919 to 1925 when business took me frequently to France and many of the most important European collections came up for sale. I was fortunate in being able to buy the entire Doucet and Rouart collections, retaining from them such prints as seemed to me the finest; and I was privileged to take my selection of prints from the Koehlin and two other private collections before they were offered at public sale.

From the outset I aimed to restrict my collection to one hundred prints, all of which should be masterpieces. This ideal was never quite achieved. I have never been able to restrain myself to an even hundred. Nor are all of those exhibited here masterpieces, for I have occasionally succumbed to the lure, irresistible to a collector, of owning rarities.

Yet this collection is the fruit, or possibly the flower, of more than five thousand Japanese prints that have passed through my hands. It would be arbitrary to say that these were the finest of all; the selection I made was conditioned by the vagaries of personal taste. More safely, I can say that I had rather unusual opportunities for acquiring Japanese prints, and that this collection is composed only of those that seemed to me the loveliest and most desirable. I have tried always to make this collection a well-rounded one, with striking examples of the work of all the great artists, and in this I think I have not altogether failed.

To me, the Japanese print has always seemed, of all graphic arts, the most purely musical. Collecting is only a temporary trusteeship of permanent beauty, and it gives me pleasure to think that others who acquire these prints may find in them the same singing qualities that I have found, from the springtime notes of Harunobu to the splendid discords of Sharaku.

Order of the Catalogue.

In compiling the catalogue, I have placed the landscapes first, followed by the figure prints in chronological order, as follows:

| <i>Classification</i> | <i>Dates</i> | <i>Catalogue Numbers</i> |
|-----------------------|--------------|--------------------------|
| Landscapes | 1820-1859 | 1 to 27 |
| Primitives | 1680-1760 | 28 to 39 |

Five of these are in the extremely rare *kakemono-é* size.

Full Color Prints

1765-1805

40 to 130

Artists from Harunobu to Utamaro and Toyokuni, including two particularly magnificent prints, by Kiyonaga (no. 89) and Utamaro (no. 113) which commanded the highest prices ever paid for Japanese prints.

Late Color Print

1839

131

A Kunisada which seems to me of extraordinary quality.

When I write that a certain print has been illustrated in a catalogue, I mean that the specific print in this collection was reproduced. Thirty-eight of these prints were formerly exhibited in Paris at the celebrated Musée des Arts Decoratifs in the years 1909 to 1914, catalogues of which exhibitions are offered in this sale (nos. 132 to 137). Of the six color plates used in the definitive Kiyonaga Catalogue by Miss Hirano, two were prepared from prints (nos. 89 and 91) in this collection.

The comments as to impressions, condition, and importance are mine. I have given my frank opinion in all cases, and hope that I have under- rather than over-estimated; but since tastes differ, the bidder will of course form his own opinion.

GILBERT FULLER

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions :

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.
2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.
3. All bids are to be PER LOT as numbered in the catalogue, unless otherwise announced by the auctioneer at the time of sale.
4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final ; or the auctioneer may reoffer and resell the article in dispute.
5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.
6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be canceled, and the article, or lot, reoffered for sale.
7. Unless the sale is advertised and announced as an unrestricted sale, or a sale without reserve, consignors reserve the right to bid.
8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.
9. Articles sold and not paid for in full and not taken by noon of the day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall thereupon be forfeited as liquidated damages, or it may resell the same, without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

10. If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled, and any amount that may have been paid on account of the sale will be returned to the purchaser.

11. Unless purchased for resale, the buyer will be required to pay the Federal Excise Tax equivalent to 20 per centum of the price for which sold on jewelry, clocks, silver, gold, furs, etc. However, articles of these categories sold for certain classes of consignors are exempt from this tax. Items in this catalogue subject to the Federal Excise Tax are designated by an asterisk (*).

12. Unless exempt from the payment thereof, the buyer will also be required to pay the New York City sales tax of 1 per centum of the price for which all articles are sold.

13. The Galleries, subject to these Conditions of Sale and to such terms and conditions as it may prescribe, but without charge for its services, will undertake to make bids for responsible parties approved by it. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot", in which case the request should state the amount to be bid "For the Lot". The Galleries reserves the right to decline to undertake to make such bids.

14. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

15. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

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PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK 22

Telephone PLAZA 3-7573

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HIRAM H. PARKE • *President*
ARTHUR SWANN • LESLIE A. HYAM • *Vice-Presidents*
EDWARD W. KEYES • *Secretary and Treasurer*



[NUMBERS 3 (AT TOP) AND 4]

AFTERNOON SESSION

Tuesday, November 20, 1945, at 2 p. m.

CATALOGUE NUMBERS I TO 138 INCLUSIVE

IN every case where reference is made to the V. I. catalogue the print described is the one that was exhibited in the Musée des Arts Decoratifs, Paris, in the series of exhibitions held there from 1909 to 1914 and catalogued in the Vignier-Inada catalogues which are included in this sale, items 132 to 137, inclusive.

HIROSHIGE

1. KAMBARA. Three men in a snowstorm at night; snow-covered village and mountains beyond. Series: *Tōkaidō Gojū-san Tsugi* (The Fifty-three Stations on the *Tōkaidō*). Signature: Hiroshigé *gwa*. Publisher: Takeuchi. *Oban*, 9 x 13 $\frac{7}{8}$ inches.
Good impression and condition.

2. THE FORTY-SEVEN RONIN. A scene from the story of the Forty-seven Rōnin. The party is crossing the bridge at night on its way to attack the Kira Mansion. Two *rōnin*, arriving in a boat. Signature: Hiroshigé *gwa*. Series: *Chushingura*. Publisher: Izumiya. *Oban*, 10 $\frac{1}{8}$ x 15 $\frac{1}{4}$ inches.
Fine impression and condition.

3. KAMEIDO SHRINE IN SNOW. Signature: Hiroshigé *gwa*. Series: *Tōto Meisho*. Publisher: Kikakudō. Collector's seal: Rouart. This is the print in VI catalogue 194. Illustrated there. *Oban*, 8 $\frac{7}{8}$ x 13 $\frac{3}{4}$ inches.
One of the snow landscapes for which Hiroshige is noted. Beautiful impression and condition.

[See illustration]

4. SEBA (often written SEMBA). A boat and a raft on a river; the full moon seen through wind-blown trees on the farther bank. Series: *Kisokaidō Rokuju-ku Tsugi* (The Sixty-nine Stations on the *Kisokaidō*). Signature: Hiroshigé *gwa*. Publishers: Kinjudō. *Oban*, 9 $\frac{3}{4}$ x 14 $\frac{3}{4}$ inches.
One of the loveliest of Hiroshigé's landscapes. Beautiful impression and condition.

[See illustration]

232- 5. FIREWORKS AT RYOGOKU BRIDGE. Series: *Edo Meisho* (Noted Places in Edo). Edo, also written Yedo is, of course, Tokio. Signature: Hiroshigé *gwa*. Publisher: Muno-Kichi. Collectors' seals: Hayashi and Rouart. This is the print in VI Catalogue 201. Illustrated there. *Oban*, $8\frac{3}{4} \times 13\frac{5}{8}$ inches.

Good impression and condition.

25- 6. SNOW-COVERED PROMONTORIES. Shizukuri in Iki Province. Series: *Rokuju-yo Shu Meisho Zué* (Noted Places in the Sixty-odd Provinces). Signature Hiroshigé *gwa*. Publisher: Koshi-Hei. *Oban*, $13\frac{5}{8} \times 9$ inches.

Fine impression and condition.

[See illustration]

58- 7. KYOBASHI TAKEGASHI. The bamboo yards near the bridge. Series: *Meisho Edo Hak-Kei* (One Hundred Views of Famous Places in Edo). Signature: Hiroshigé *gwa*. Publisher: Uo-Ei. Collector's seal, Rouart. This is the print in VI catalogue 314. Illustrated there. *Oban*, $13\frac{3}{4} \times 8\frac{3}{4}$ inches.

Fine impression in fine condition.

[See illustration]

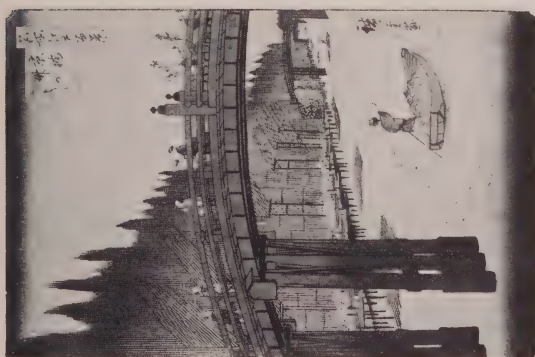
130- 8. OHASHI. The bridge in a sudden shower. Series: *Meisho Edo Hak-Kei* (One Hundred Views of Famous Places in Edo). Signature: Hiroshigé *gwa*. Publisher: Uo-Ei. *Oban*, $13\frac{1}{4} \times 9\frac{3}{8}$ inches.

A renowned masterpiece. Superb impression and condition.

[See illustration]

37- 9. EVENING SNOW ON ASUKA HILL. Series: *Edo Kinkô Hak-Kei* (Eight Views near Edo). Signature: Hiroshigé *gwa*. Publisher: Kikakudô. *Oban*, $10\frac{1}{4} \times 14\frac{7}{8}$ inches.

This is the later edition, with much less writing in the sky. Good impression in good condition.



[NUMBERS 7-6-8]

EISEN



[NUMBER 10]

10. ITABANA. Travelers in snow on a road along the bank of a stream lined with pine trees. Series: *Kisokaidō Rokuju-ku Tsugi* (Sixty-nine Stations on the Kisokaidō). No signature. Publisher: Isé-Ri. *Oban*, $8\frac{3}{4} \times 13\frac{5}{8}$ inches.

Fine impression and condition.

[See illustration]

HOKUSAI

11. SALT-MAIDEN. A young woman elaborately attired, carrying two buckets suspended from a pole, in dancing posture under a pine branch on which hangs the robe of a court noble. She represents one of the two salt-maidens of Suma, where the courtier Yukihiro spent days of exile. On being recalled to the capital, he left with the salt-maidens his robe and his cap which each maiden in turn wore to appease her sorrow at losing him. Large surimono. Signature: Hokusai Aratamé I-itsu hitsu. Publisher: Tokinya. *Oban*, $14\frac{5}{8} \times 10$ inches.

Good impression and condition.

[See illustration]



[NUMBER 11]

22 ✓ 12. CLIMBING FUJI. Pilgrims climbing the upper slope of Mt. Fuji. Series, *Fugaku Sanju Rok-Kei* (Thirty-six Views of Mt. Fuji). Signature: Zen Hokusai I-itsu *hitsu*. Publisher: Eijudō. *Oban*, $9\frac{3}{4} \times 14\frac{1}{2}$ inches. Good impression in fair condition.

40- 13. FUJI FROM GOTENYAMA. Mt. Fuji seen from the hill Gotenyama where people are picnicking under blossoming cherry trees. Series: *Fugaku Sanju Rok-Kei* (Thirty-six Views of Mt. Fuji). Signature: Zen Hokusai I-itsu *hitsu*. Publisher: Eijudō. *Oban*, 10×15 inches. Fine impression in fine condition.

[See illustration]

40 14. FUJI FROM EJIRA. Mt. Fuji seen from the rice fields at Ejiri in Suruga province. Travelers on a winding road are struggling against a high wind. Series: *Fugaku Sanju Rok-Kei* (Thirty-six Views of Mt. Fuji). Signature: Zen Hokusai I-itsu *hitsu*. Publisher: Eijudō. *Oban*, $9\frac{3}{4} \times 14\frac{3}{8}$ inches. Good impression in good condition.

[See illustration]

95 15. THE GREAT TREE. Mt. Fuji seen from the Mishima pass in Kai province. In the foreground a giant tree, the girth of which travelers are measuring. Chiefly in blue. Series: *Fugaku Sanju Rok-Kei* (Thirty-six Views of Mt. Fuji). Signature: Zen Hokusai I-itsu *hitsu*. Publisher: Eijudō. Formerly in the Rouart collection. This is the print in VI Catalogue 256. Illustrated there. *Oban*, $9\frac{3}{4} \times 14\frac{3}{8}$ inches. This is one of the rare sets, chiefly printed in blue. Fine impression in fine condition.

[See illustration]



FROM TOP TO BOTTOM: NUMBERS 13-14-15

15- 16. MT. FUJI SEEN ACROSS SUWA LAKE. In the foreground, a promontory with a small thatched hut under two pine trees. Chiefly in blue. Series: *Fugaku Sanju Rok-Kei* (Thirty-six Views of Mt. Fuji). Signature: Zen Hokusai I-itsu *hitsu*. Publisher: Eijudō. This is the print in VI Catalogue 251. Illustrated there. *Oban*, 10 $\frac{1}{8}$ x 14 $\frac{3}{4}$ inches.

Another of the blue set, infinitely lovelier than the usual printing. Beautiful print in fine condition.

[See illustration]

14- 17. MT. FUJI ABOVE THE LIGHTNING. Series: *Fugaku Sanju Rok-Kei* (Thirty-six Views of Mt. Fuji). Signature: Hokusai Aratamē I-itsu *hitsu*. Publisher: Eijudō. *Oban*, 10 x 15 inches.

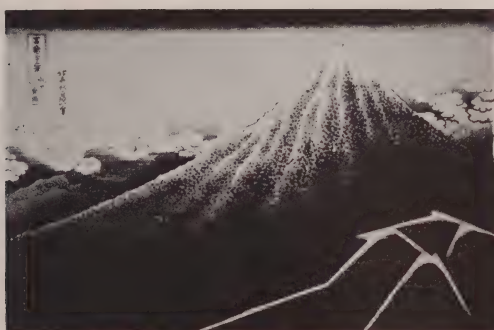
One of the masterpieces of the series. Good impression in good condition.

[See illustration]

14- 18. MT. FUJI SEEN ACROSS THE TAMA RIVER. A ferry boat on the water and a pack horse on the nearer bank. Series: *Fugaku Sanju Rok-Kei* (Thirty-six Views of Mt. Fuji). Signature: Hokusai I-itsu *hitsu*. Publisher: Eijudō. Formerly in the Rouart collection. *Oban*, 9 $\frac{3}{4}$ x 14 $\frac{1}{2}$ inches.

Fine impression in fine condition.

[See illustration]



FROM TOP TO BOTTOM: NUMBERS 16-17-18

110- 19. THE FISHERMAN. Mt. Fuji seen above the waves at Kajikazawa. A fisherman is pulling the lines of his net from a jutting rock. Chiefly in blue. Series: *Fugaku Sanju Rok-Kei* (Thirty-six Views of Mt. Fuji). Signature: Zen Hokusai I-itsu *hitsu*. Publisher: Eijudō. *Oban*, $9\frac{3}{4} \times 14\frac{3}{8}$ inches.

Another of the blue set. Slight brown stains in the mist, but still the loveliest copy this collector has known. Beautiful impression.

[See illustration]

500 20. SUNSET. Mt. Fuji in fair weather with south wind. Series: *Fugaku Sanju Rok-Kei* (Thirty-six Views of Mt. Fuji). Signature: Hokusai Aratamé I-itsu *hitsu*. Publisher: Eijudo. Formally in the Blanchard collection. *Oban*, $9\frac{3}{4} \times 14\frac{1}{2}$ inches.

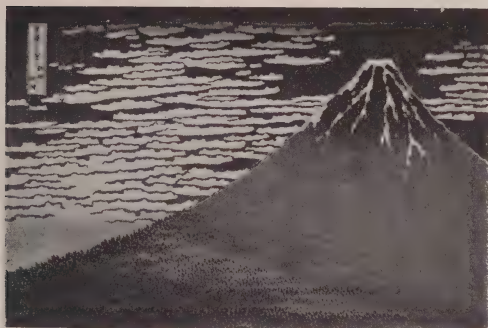
Next to "The Wave" the most famous of the set. Superb impression and condition.

[See illustration]

1000 21. THE GREAT WAVE. Mt. Fuji seen above the hollow of rolling waves in Kanagawa Bay. Series: *Fugaku Sanju Rok-Kei* (Thirty-six Views of Mt. Fuji). Signature: Hokusai Aratamé I-itsu *hitsu*. Publisher: Eijudō. Formerly in the Rouart collection. *Oban*, $9\frac{3}{4} \times 14\frac{3}{8}$ inches.

Superb impression and condition. Hokusai's most famous print.

[See illustration]



FROM TOP TO BOTTOM: NUMBERS 19-20-21

60-

22. CARP IN WATERFALL. Two carp, one ascending and the other descending a waterfall. Signature: Zen Hokusai I-itsu *hitsu*. Publisher: Moriya. Formerly in the Doucet collection. This is the print in VI Catalogue 316. Illustrated there. *Kakemono-é*, 19 $\frac{7}{8}$ x 9 $\frac{1}{8}$ inches.

Good impression in good condition.

[See illustration]

✓ 75-

23. THE CRANES. Two cranes on a snow-laden pine tree. Signature: Zen Hokusai I-itsu *hitsu*. Publisher: Moriya. Formerly in the Doucet collection. This is the print in VI Catalogue 320. Illustrated there. *Kakemono-é*, 19 $\frac{7}{8}$ x 9 $\frac{1}{8}$ inches.

Good impression in good condition.

[See illustration]

70-

24. THE FALCON. A falcon on a perch by a blossoming cherry tree. Signature: Zen Hokusai I-itsu *hitsu*. Publisher: Moriya. Formerly in the Doucet collection. This is the print in VI Catalogue 319. Illustrated in colors there. *Kakemono-é*, 20 $\frac{7}{8}$ x 9 $\frac{1}{4}$ inches.

Fine impression in good condition.

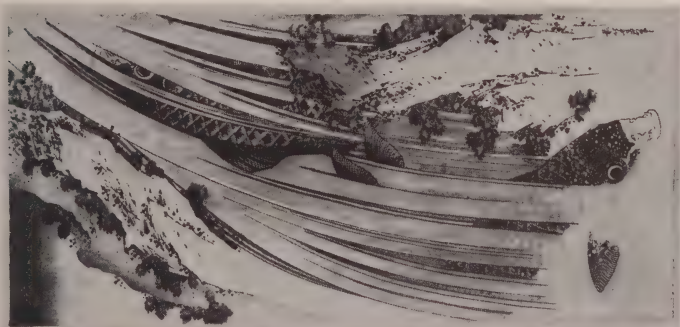
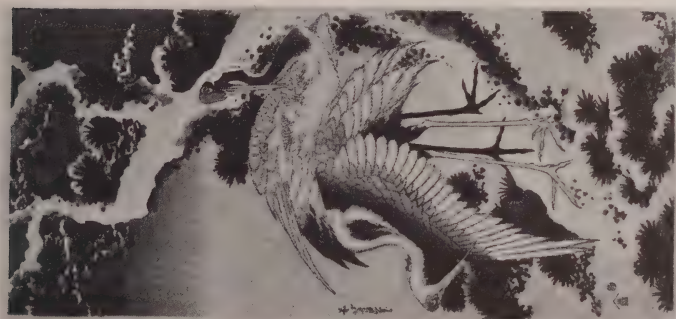
[See illustration]

280-

25. ARIWARA NO NARIHIRA. Farmer's family at work by a pond on which rest geese; a shrine and flying geese across the moon at the back. According to the title, the theme of this print is taken from a poem by Narihira. The poem has not been identified. Series: *Shika Shashin Kyō* (Mirrors Reflecting the Pictures in Chinese and Japanese Poems), commonly called "Imagery of the Poets." Signature: Zen Hokusai I-itsu *hitsu*. *Kakemono-é*, 20 $\frac{7}{8}$ x 9 $\frac{1}{8}$ inches.

The prints of this series represent Hokusai's greatest artistic achievement. Fine impression in fine condition.

[See illustration facing page 14]



275- 26. SEI SHONAGON. Two gate-keepers, one unlocking the Gate of Hsien-ku-kuan in China, the other striking the hour on a drum; on the roof of a nearby building, a crowing cock and a hen, while high up in a tree on the other side of the gate is a man who has just crowed. Sei Shōnagon, a Japanese court lady noted as a poetess and writer, composed the poem given below on receiving a note of excuse from one who had been passing late hours with her the night before and who had left abruptly before dawn. His excuse was that the crowing of the cock was to blame for his hasty departure.

"While shades of night prevail,
Mock not the clarion cock;
For vain shall be thy ruse
Ou-saka's guard to pass."

The points referred to in the poem, namely, the imitation of the cock's crow, etc., are based on an incident recorded in Chinese history. Mêng Ch'ang-chün, of Ch'i, while serving as minister in the Kingdom of Ch'in, in 299 B. C., incurred the wrath of the ruler through the misrepresentations of others. In order to avoid execution, he fled; but on reaching the Hsien-ku frontier before dawn, he found its barrier-gate yet unopened. As it was customary to open the portals at cock-crow, one of Mêng's followers imitated the bird's call. The actual bird then echoed the sound, thereby causing the guards to open the gates. Mêng and his followers succeeded in escaping. Series: *Shika Shashin Kyō* (Mirrors Reflecting the Pictures Expressed in the Chinese and Japanese Poems. Commonly called "Imagery of the Poets"). Signature: Zen Hokusia I-itsu *hitsu*. *Kakemono-é*, 19¾ x 9 inches.

Superb in color, impression and condition.

[See illustration]

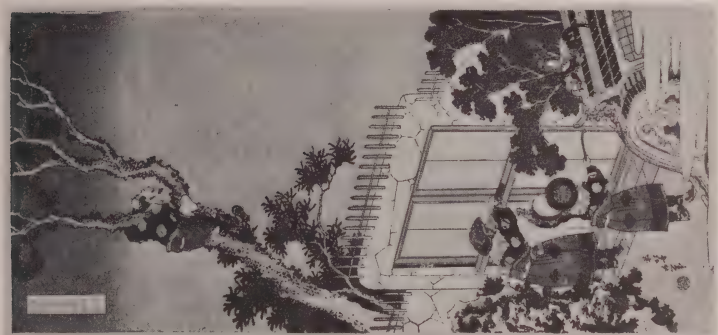
270- 27. MO KONEN. Mō Kōnen (Mêng Hao-jan in Chinese) was a celebrated poet of the eighth century in China. Once, while on his way to the capital, Mêng Hao-jan encountered a snowstorm and composed the following poem:

"On Meeting a Snowstorm on the Way to the Capital.

Long the way to the Ch'in capital,
And sullen the sky of the dying year,
Its sable hues bent toward the year to come;
The heavy snow emburdens peak and stream,
And on the shore alighting geese their
pathway lose;
In barren fields the hungry crows convene,
While I, a wayfarer, disheartened stand;
Alas, no habitation meets my gaze!"

Series: *Shi-Ka Shashin Kyō* (Mirrors Reflecting the Pictures Expressed in the Chinese and Japanese Poems commonly called "Imagery of the Poets"). Signature: Zen Hokusai I-itsu *hitsu*. Publisher: Yama-Mori. *Kakemono-é*, 20⅞ x 8⅞ inches. One of Hokusai's greatest prints. Superb impression and condition.

[See illustration]



[NUMBERS 25-36-27]

MOROFUSA

120- 28. "YOSHIDA HIGHWAY": A scene from a drama. Four actors, none of whom can be identified, appearing respectively, as Ukiyonosuké, Kwanto Koroku, Miyako no O-Kuni and a *kamuro*. Ukiyonosuké, a dandy, and Koroku, a *wakashu*, the former holding an umbrella over the latter, passing in front of a pleasure-house. Over the tall fence are seen O-Kuni, a beauty, and the girl attendant in a room on the second floor of the house. Signature: none (a similar print illustrated in the Hayashi Catalogue, no. 185, bears the signature on the margin, which reads "Morofusa hitsu"). Publisher: unknown. Date: about 1680. Formerly in the Doucet collection. This is the print in VI Catalogue 17. *Kakemono-é*, 22 $\frac{7}{8}$ x 11 $\frac{3}{4}$ inches.

Fine impression and condition.

[See illustration]



KWAIGETSUDO (DOHAN)

1250- 29. STANDING WOMAN. A beauty stands, facing the proper right, gathering up her dress in front with her right hand; the loose end of the left sleeve of her kimono is swung over her shoulder. The patterns on her dress are a Japanese writing on the outer garment and New Year's decorations and toys on the inner. Signature: Kwaigetsudō Matsuyō Dohan zu (Designed by Dohan, a follower of Kwaigetsudō) and his seal "Dohan". Publisher: Igaya. Date: about 1713. Collector's stamp: "Wakai Oyaji." Formerly in the Koechlin collection. This is the print in VI Catalogue 20. *Kakemono-é* 22 $\frac{7}{8}$ x 12 $\frac{1}{2}$ inches.

One of the rarest and finest of primitive prints. Of the four men who compose the school, Ficke was able to find only thirty-six samples. Superb impression and condition.

[See illustration]



[NUMBER 29]

KIYOMASU I.

1000- 30. NAKAMURA SENYA. The actor Nakamura Senya as Tokonatsu, the wife of Higuchi. The woman holds an open parasol in her right hand and with her left hand gathers up her dress slightly in front. A blossoming plum tree at the back. Senya appeared in this role in the play "Mitsu Tomoé Katoku Biraki", performed at Nakamura-za in the winter of 1716. The inscription reads: *Nakamura Senya, visiting (Edo) from Shijō, Kyoto. Tan-é*. Signature: Torii Kiyomasu. Seal: Kiyomasu. Publisher: Komatsuya. Formerly in the du Pre de St. Maur collection. This is the print in VI Catalogue 73. Illustrated there. *Kakemono-é*, 21 $\frac{1}{8}$ x 12 $\frac{5}{8}$ inches.

This is of course one of the great Primitives, probably the finest in this sale.

[See illustration]

KIYOSHIGE

30- 31. AN ASSISTANT OF THE FORTY-SEVEN RONIN. The actor Otami Hiroji II as Amakawaya Gihei. He stands, face turned upward, grasping the handle of an umbrella with his left hand and about to push it open with the other hand. The *haiku* above reads: "Amakawaya, a cargo agent laden with loyalty". (The allusion is that Gihei, once shipping agent for the Daimyō Asano, Takumi, assisted the forty-seven faithful *rōnin*, avengers of the death of their Lord Asano Takuminokami, by supplying them with necessary weapons, etc.) From the play "Kanadehon Chushingura", performed at Ichimura-za in the summer of 1749. *Urushi-é*. Signature: Torii Kiyoshigé. Seal: Kiyoshigé. Publisher: Murataya. *Kakemono-é*, 25 $\frac{7}{8}$ x 9 $\frac{1}{8}$ inches.

Browned by time, with a slight repair below mouth.



[NUMBER 30]

KIYOMASU



[NUMBER 32]

350- 32. PRIMITIVE BIRD PRINT. A golden pheasant on a pine branch. *Urushi-é*. Signature: Torii Kiyomasu *shōhitsu*. Publisher: Murataya. Formerly in the Doucet collection. This is the print in VI Catalogue 97. *Hosōé*, $12\frac{7}{8} \times 6\frac{1}{4}$ inches. An outstanding bird print. Beautiful impression and condition.

[See illustration]

KIYOHIRO



[NUMBER 33]

33. SEIFU. The actor Sanokawa Ichimatsu, otherwise known by his literary name, Seifu, in the costume of a *komusō*, hat in hand. The short poem above reads:

"Such warm weather!
 Even the *komusō* has shown
 his face."

Signature: Torii Kiyohiro *gwa*. Seal: Kiyohiro. Publisher: Maruya. *O-hosoban*, 14 $\frac{3}{8}$ x 6 $\frac{7}{8}$ inches.

Beautiful impression and condition.

[See illustration]

KIYOMITSU

175- 34. TWO ACTORS. The actor Segawa Kikunojo II as Keisei Katsuragi and the actor Ichimura Uzaemon IX as Nagoya Sanza, both dressed as *komusō* (mendicant priests), each with a *shakuhachi* (vertical bamboo flute). From the play "Higashiyama-dono Kabuki no Tsuitachi", performed in Ichimuraza in November, 1766. A *haiku* by Teisai reads: "The chrysanthemum blooms at the entrance of the nest of the stork, its abiding-place for the winter." (The "nest of the stork" alludes to the theater Ichimuraza since one of its *mon* (crests) is a stork in a circle and the chrysanthemum refers to the actor Kikunojō, as that flower is one of his *mon*. The thought is that the star-actor re-joined the Ichimuraza players at its winter performance.) *Benizuri-é*. Signature: Torii Kiyomitsu. Seal: Kiyomitsu. Formerly in the Vicomte de Sartiges collection. Large *ōban*, 16 $\frac{5}{8}$ x 11 $\frac{3}{8}$ inches.

Fine impression and condition.

[See illustration]

SADAHARU

35. GIRL LOOKING AT CHERRY TREE. A girl holding a closed umbrella, looking at a blossoming cherry tree over her left shoulder. The poem on the left side reads: "What a delightful fragrance the wind brings blowing through the cherry tree that has lost its blossoms in the spring rain." *Shiro-nuki-é*. Signature Akiyama Sadaharu *hitsu*. Formerly in the Doucet collection. This is the print in VI Catalogue 316. Illustrated there. *Hoso-é*, 12 x 5 $\frac{3}{8}$ inches.

Interesting in its reverse plate effect of white on black.



[NUMBER 34]

TOYONOBU

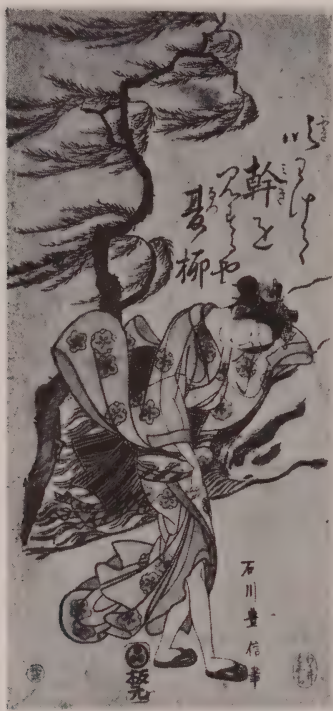
36. READING A POEM. A *yujo* reading a poem written on a *tanzaku*. She stands beside a blossoming cherry tree, with her right hand holding her skirt gathered up in front and with her left hand steadying the *tanzaku* (a narrow strip of paper for inscribing poems) which is tied to a branch. *Urushi-é*. Signature: Tanjōdō Ishikawa Shuha Toyonobu zu and his seal "Toyonobu". Publisher: Urokogotaya. Date: about 1744. Formerly in the Doucet collection. This is the print in VI Catalogue 206. Illustrated there. Small *Kakemono-é*, 19½ x 7 inches.

One of Toyonobu's great designs. Superb impression and condition.

[See illustration]



[NUMBER 36]



[NUMBER 37]



[NUMBER 38]

400- 37. STRUGGLING AGAINST THE WIND. A young woman walking against the wind, shielding her face by raising a sleeve, beside a stream. A willow tree on the bank. A poem above. *Beni-é*. Signature: Ichikawa Toyonobu. Publisher: Iseya Sanjiro. Formerly in the Wakai, Hayashi and Haviland collections. *Hoso-é*, 11 $\frac{5}{8}$ x 5 $\frac{3}{8}$ inches. In this rare print, Toyonobu anticipates the charm of Harunobu's girls. Beautiful impression and condition.

350 38. WALKING AGAINST THE WIND. A young woman with a partly opened umbrella, walking against the wind. *Benizuri*. A windswept willow at the back. Signature: Ishikawa, Toyonobu *hitsu*. Publisher: Uemura. Formerly in the Koechlin collection. This is the print in VI Catalogue 235. Also in Hayashi Catalogue 321. *Hoso-é*, 11 $\frac{7}{8}$ x 5 $\frac{5}{8}$ inches. Another Toyonobu masterpiece, which Koechlin loved best of his primitives. Beautiful impression and condition.

HARUNOBU OR KOMATSUKEN



[NUMBER 39]

39. DARUMA. Daruma carrying a young woman on his back, crossing the water upon a reed branch. A calendar print for 1765. No signature. Seal on the back reads: Itcho (who evidently conceived the design and commissioned Harunobu to execute it). *Chūban*, 9 $\frac{1}{8}$ x 7 inches.

With these calendar prints began the first prints that used more than three printed colors. Fine impression. Faded.

[See illustration]

HARUNOBU



[NUMBER 40]

So- 40. BOY WITH RAKE. A young man with a rake, a pine tree in the background. This is a fanciful version of the Takasago legend of Jō and Uba. The young man represents Jō (the "Old Man"). No signature. Formerly in the Haviland collection. This is the print in VI Catalogue 33. Illustrated there. *Chūban*, 11 $\frac{3}{8}$ x 8 inches.

This is one of the calendar prints for 1765 with which Harunobu started the great full color prints. Beautiful impression and condition.

[See illustration]

Lo- 41. THE TORN UMBRELLA. A youth and a maiden under a torn umbrella, walking by a maple tree beside a stream. *Benizuri-é*. Signature: Suzuki Harunobu *gwa*. Formerly in the Manzi collection. *Hoso-é*, 12 x 5 $\frac{3}{8}$ inches.

This is interesting as a primitive print by Harunobu.



[NUMBER 42]

42. GIRL ON FLYING STORK. A young woman on a flying stork, holding a scroll in her left hand and a hair pin in her right. The design suggested by Teichō. A calendar print for 1765. Signature: Suzuki Harunobu *gwa*; (Morishita Richō engraved, Ogawa Hatchō printed). Formerly in the Bigelow collection. *Chūban*, $8\frac{1}{8} \times 10\frac{3}{4}$ inches.

One of the most important calendar prints. Superb impression and condition.

[See illustration]



[NUMBER 43]

90- 43. GATHERING SHELLFISH. A man with a rake and a woman with a basket, gathering shellfish on the shore; a sea bird is fluttering between them. Calendar print for 1765. The design suggested by Rokei. Signature: Suzuki Harunobu *gwa*; (engraved by Ishii). Formerly in the Haviland collection. *Chūban*, 7 $\frac{5}{8}$ x 10 $\frac{3}{4}$ inches.

Another very important calendar print. Beautiful impression and condition.

[See illustration]



[NUMBER 44]



[NUMBER 45]

44. GIRL ON BEACH. A girl seated, one wooden shoe off her left foot; on a bamboo bench beside a pond. The fan lying on the bench bears the date 1765. A calendar print. No signature. Formerly in the Chavasse collection. *Chūban*, $10\frac{1}{4} \times 7\frac{5}{8}$ inches. Beautiful impression and condition.

[See illustration]

45. TYING HER OBI. A young woman tying her *obi* as she moves away from a bamboo bench on which are her smoking articles. The edge of a pond at the back. No signature. Formerly in the Chavasse collection. *Chūban*, $10\frac{7}{8} \times 8\frac{1}{4}$ inches.

This and the preceding print form a diptych, particularly interesting as no. 44 is a calendar print, printed for a special occasion, while this is a full-color print for general distribution to the public. Fine impression in fine condition.

[See illustration]

46. THE DISTURBING CHERRY BLOSSOMS. A woman followed by two girl attendants, one of whom carries a toy Daruma, walking in front of a tea house bedecked with a blossoming cherry tree. The poem above by Ariwara no Narihira:

"Peaceful indeed would be the feeling of spring were there in this world
no cherry flowers at all."

Signature: Harunobu *gwa*. Formerly in the Manzi collection. *Chūban*, 11 $\frac{1}{8}$ x 8 $\frac{1}{4}$ inches.

This print is heavily oxidized; most collectors like this. If they wish it removed, it is easily done and results in a print like no. 51. Fine impression in fine condition.

[See illustration]

47. REACHING FOR A DRAGONFLY. A mother walking in front of a wall-fence, carrying a baby who reaches for a dragonfly. She holds a fan in one hand and pulls a miniature festival lantern on wheels by the other. An older boy who precedes them has one foot on a shell attached to a cord, in place of a sandal which is in his hand. Signature: Suzuki Harunobu *gwa*. *Chūban*, 11 $\frac{1}{4}$ x 8 inches.

Good impression in good condition.

[See illustration]

48. THE LOVE LETTER. In an interior a maid holding a broom is listening to a young woman who reads a love letter. The poem, by Fujiwara no Asatada, reads:

"Had I never met her, I should never have complained, either of her or of myself."

The two figures suggest Han Shan and Shih Tê, two Chinese Taoist Immortals who lived in the Monastery of Kuo Ching Ssu. The former usually carries a scroll; the latter, a broom. Signature: Harunobu *gwa*. Formerly in the Manzi collection. *Chūban*, 10 $\frac{7}{8}$ x 8 $\frac{3}{8}$ inches.

Fine impression in fine condition.

[See illustration]



AT TOP: NUMBERS 46 AND 47

BELOW: NUMBER 48



[NUMBER 49]

110
49. PICKING LOTUSES. Two young women in a boat, one picking lotus flowers and the other poling. Salmon background. No signature. Formerly in the Chavassee collection. *Chūban*, 7¾ x 10⅞ inches.
Fine impression in fine condition.

[See illustration]



[NUMBER 50]

50. MOSO IN THE SNOW. A girl wearing a straw raincoat and hat is spading bamboo shoots in the snow. A fanciful representation of Mōsō (Mêng Tsung), one of the Chinese Paragons of Filial Piety. No signature. Formerly in the Manzi collection. *Chūban*, 11¼ x 8¾ inches.

The heavy oxidization has almost made a night scene of this. Beautiful impression and condition.

[See illustration]



[NUMBER 51]

51. MOSO. A boy wearing a straw raincoat and hat with a hoe over his shoulder, discovering some bamboo shoots growing out of the snow. He represents Mōsō (Mêng Tsung), one of the Paragons of Filial Piety. A large red sun appears above clouds in the background. "Water print". Series: *Nijushikō* (Twenty-four Paragons of Filial Piety). Publisher's A mark "roof above dot". No signature. Formerly in the Vicomte de Sartiges collection. *Hoso-é*, 11 x 5½ inches.

Here we have Moso as the boy he supposedly was. Good impression in good condition.

[See illustration]

65- 52. THE BEGINNING OF LOVE. A maiden returning a football to a youth, over a walled fence. She is seen on a ladder which leans against the farther side of the fence. Signature: Harunobu *gwa*. Formerly in the Metzgar collection. *Chūban*, $10\frac{7}{8} \times 7\frac{7}{8}$ inches.

Fine impression in fine condition.

[See illustration]

90- 53. THE LOVE BIRD. A young lady standing on a threshold by a veranda gazing toward the moon, near which a cuckoo flies. The poem, by Go-Tokudaiji no Sadaijin, which appears on the clouds, reads:

I seek to trace
The cuckoo by its call;
But as I gaze,
The morning moon alone remains
To meet my view.

Signature: Suzuki Harunobu *gwa*. *Chūban*, $11\frac{1}{2} \times 8\frac{5}{8}$ inches.

To the Japanese, the cuckoo is the love bird. The young lady is in court costume. Perfect impression and condition.

[See illustration]

1400- 54. PLUM BLOSSOMS AT NIGHT. A young woman pausing on a veranda to admire plum blossoms by candlelight at night. Signature: Harunobu *gwa*. Formerly in the Haviland collection. *Chūban*, $10\frac{3}{4} \times 8\frac{1}{4}$ inches.

Superb impression and condition.

[See illustration]



AT TOP: NUMBERS 52 AND 53

BELOW: NUMBER 54

200- 55. THE MIRROR REVEALS THE CONCEALED FACE. A *komusō*, a *yujo*, and her *kamuro* who holds a mirror to reflect the face of the *komusō* under his big hat. A parody on the play "Komurasaki and Gompachi". Signature: Suzuki Harunobu *gwa*. Two seals: "Sekiné" and "Kaei". (Probably of the person who suggested the design.) Formerly in the Doucet collection. This is the print in VI Catalogue 178. *Chuban*, $11\frac{1}{8} \times 8\frac{1}{4}$ inches.

The loveliest of all the Doucet Harunobus. A superb print in impression and condition.

[See illustration]

175- 56. CARRYING SALT WATER. A young woman carrying two buckets of salt water suspended from a pole over her shoulder. She stops to look at two cranes by the water's edge. Signature: Suzuki Harunobu *gwa*. Formerly in the Haviland collection. This is the print in VI Catalogue 158. Illustrated there. *Chuban*, $11\frac{7}{8} \times 8\frac{3}{8}$ inches.

This was Haviland's favorite Harunobu print. Beautiful impression and condition.

[See illustration]

220- 57. THE GIRL IN WHITE. A *yujo* in night attire. She stands on a veranda beside a basin, in thoughtful mood, her hands drawn up beneath her clothing to her chin which is buried in the collar of the lower garment. The shadow of a *geisha* playing the *samisen* within is cast on the *shōji*. Signature: Harunobu *gwa*. *Chuban*, $10\frac{3}{4} \times 8\frac{3}{4}$ inches.

One of this collector's favorite prints. Beautiful impression and condition.

[See illustration]



AT TOP: NUMBERS 55 AND 56

BELOW: NUMBER 57

95- 58. THE BOY PEDDLER. A boy peddler of cool drinks, carrying two wooden buckets suspended from a pole over his shoulder. Pink background. Unsigned. Formerly in the Fenollosa collection. *Chūban*, 11 x 8 $\frac{3}{8}$ inches.

One of the outstanding prints in this collection and one of the great masterpieces of Japanese color prints. Perfect impression and condition.

[See illustration]

SHIGEMASA

100- 59. OLD MAN WITH A LANTERN. An attendant of a shinto shrine, with a lantern and an open umbrella, walking by a *torii* which is partly screened by a tree. A poem by Tsurayuki in a cartouche reads: "The night is so dark with heavy rain-clouds, it reminds one of the 'ant passing tube' ". The allusion is to an ancient story which tells about a long, tiny tube with seven curves which was sent to Japan from a foreign country with a request that a string be put through it. The difficult problem was solved by an old man who suggested that one end of the tube be smeared with a sweet stuff and that through the other end be sent an ant to which the string be tied. The old man was deified and the *torri* in the print may indicate the shrine dedicated to his memory. So-called "water-print". Signature: Kitao Shigemasa *gwa*. Formerly in the Vicomte de Sartiges collection. *Hoso-é*, 11 $\frac{5}{8}$ x 5 $\frac{3}{8}$ inches.

Good impression in good condition.



[NUMBER 58]

50 60. THE SANDPIPERS. A young woman at the water's edge. Three sandpipers are fluttering around the figure. A poem by Saigyō in the cartouche above reads: "Even though I am indifferent to all things, loneliness I feel now at this marsh where sandpipers take wing on this autumn evening!" One of three prints entitled *Furyu Yatsushi San Seki* (Fanciful Representations of the Three Well Known Poems on "Autumn Evening"). Signature: Kitao Shigemasa. Publisher: Eijudō. Formerly in the Vicomte de Sartiges collection. *Chuban*, 10 x 6 $\frac{5}{8}$ inches.

Fine impression in good condition.

[See illustration]

65 61. THE AUTUMN EVENING. A young woman walking along the water's edge. A fisherman's house and an anchored boat beyond the water. A poem by Teika in the cartouche above reads: "As I look about there are neither cherry blossoms nor red maple leaves here in the hut on the creek this autumn evening!" Another of the three prints entitled *Furyu Yatsushi San-Seki* (Fanciful Representations of the Three Well-Known Poems on "Autumn Evening"). Signature: Kitao Shigemasa. Publisher: Eijudō. Formerly in Vicomte de Sartiges collection. *Chuban*, 10 x 6 $\frac{5}{8}$ inches.

Fine impression in good condition.

[See illustration]

KORYUSAI

✓✓- 62. A FALCON ON A PERCH. A large *surimone* issued to celebrate Koryusai receiving the title *Hokkyō* from the Emperor in or about 1780. A lengthy inscription in praise of Koryusai by Tadebuto on the left side. Signature: Hokkyō Koryusai and *kakihan*. Collector's seal, Hayashi. Formerly in the Doucet collection. This is the print in VI Catalogue 448. Illustrated there. $15\frac{1}{4} \times 20\frac{1}{2}$ inches.

Good impression in good condition.

✓✓- 63. YOUNG GIRL IN THE SNOW. A young girl in a white kimono under an umbrella, walking in the snow; a fence and gate and willow tree in the background. Signature: Koryusai *gwa*. Formerly in the Doucet collection. This is the print in VI Catalogue 337. Illustrated in colors there. *Chūban*, $10 \times 7\frac{7}{8}$ inches.

Probably the loveliest of all Koryusai prints. Beautiful impression and condition.

[See illustration]

BUNCHO

✓- 64. ICHIKAWA AS A BEGGER. The actor Ichikawa Komazō (later Matsumoto Kōshirō IV) as Monogusa Tarao in the drama "Jujo Genji", performed at Nakamuraza in 1768. He is represented as a beggar with a cane, wearing a bamboo-skin hat. Signature: Ippitsusai Bunchō *gwa*. Seal: Mamori *uji*. Formerly in the Manzi collection. *Hoso-é*, $12\frac{1}{2} \times 5\frac{3}{4}$ inches.

Fine impression in fine condition.



[NUMBER 63]

29- 65. ICHIKAWA BENZO. The actor Ichikawa Benzō in street costume, a scarf over his head, walking under a lighted lantern which is decorated with a blossoming plum branch. Black background. Signature: Ippitsusai Bunchō *gwa*. Seal: Mamori *uji*. Formerly in the Koechlin collection. This is the print in VI Catalogue 152. Illustrated there. *Hoso-é*, 12¼ x 5¼ inches.

Note the effective use of the black background. One of Bunchō's masterpieces. Superb impression and condition.

[See illustration]

32- 66. SEGAWA KIKUNOJO II AS A WHITE HERON GIRL. The actor Segawa Kikunōjō II as Lady Tatsuhimé in the costume of *Sagi-musumé* (White-heron Girl). She is walking under an open umbrella; snow-laden willow and low bamboo at the back. From the *jōruri* episode "Oyama Beni Yuki no Sugao", performed at Ichimuraza in 1770. Signature: Ippitsusai Bunchō *gwa*. Seal: Mamori *uji*. Formerly in the Rouart collection. This is the print in VI Catalogue 154. Illustrated in color. *Hoso-é*, 11⅞ x 6 inches.

This print and the next one are probably the two greatest of Bunchō's prints. Superb impression and condition.

[See illustration]

35- 67. SEGAWA KIKUNOJO II AS O-HATSU. The actor Segawa Kikunōjō II as O-Hatsu, with an open umbrella, walking by a field of chrysanthemums. From the drama "Yoni Osaka Nitsui Myōto", performed at the Ichimura-za in 1767. Black background. Signature: Ippitsusai Bunchō *gwa*. Seal: Mamori *uji*. Formerly in the Bigelow collection. *Hoso-é*, 11½ x 5⅞ inches.

Superb impression in beautiful condition.

[See illustration]

35- 68. NAKAMURA MATSUE. The actor Nakamura Matsue in the female role of "the Spirit of a Mandarin Duck." She wears a feather cloak, holding a child in her arms, and stands under a blossoming cherry tree by a fence. From the play "Kogané-no-hana Jingai Aramusha", performed at Nakamuraza in 1766. Signature: Ippitsusai Bunchō *gwa*. Seal: Mamori *uji*. *Hoso-é*, 12⅞ x 5¾ inches.

Fine condition. Slightly faded.

SHUNSHO

50- 69. NAKAMURA RIKO. The actor Nakamura Rikō as wife of a commoner, carrying a basket of fish in one hand and a pipe in the other. Probably she represents O-Yasu in the play "Himé-komatsu Ne-no-hi Asobi", performed at Ichimursaza in 1778. Signature: Shunshō *gwa*. *Hoso-é*, 12¾ x 6 inches.

Fine impression in fine condition.



[NUMBERS 65-66-67]



[NUMBER 70]

475- 70. THE FLUTE PLAYER. The actor Onoé Tamizō as a female *komusō* playing on a *shakuhachi*; her basket-hat on the floor. Signature: Shunshō *gwa*. Collector's seal: Hayashi. Formerly in the Rouart Collection. This is the print in VI Collection 460. *Hoso-e*, 12¼ x 5¼ inches.

This is one of Shunsho's masterpieces. Superb impression and condition.

[See illustration]

SHUNEI



[NUMBER 71]

71. THE STRAW COAT. BLACK BACKGROUND. The actor Mimasu Tokujirō as Hayano Kampei. He stands, wearing a straw rain coat, holding a gun in his left hand. From the play "Kanadehon Chushingura", performed at Nakamuraza 1786. Signature: Shunei gwa. From the Frank Lloyd Wright collection. *Hoso-e*, 12 $\frac{1}{8}$ x 5 $\frac{3}{8}$ inches.

Superb impression and condition.

[See illustration]



[NUMBER 72]

33 72. HALF-LENGTH PORTRAIT. An actor in a female rôle. She wears a wide stiff band on her forehead and turns her head to the left. Signature: Shunei *gwa*. Publisher: Yamashiroya. From the Manzi collection. *Aiban*: 12 $\frac{7}{8}$ x 8 $\frac{7}{8}$ inches.

This is one of Shunei's finest prints, with a very "stylish" appearance. Superb impression and condition.

[See illustration]

73. NAKAYAMA TOMISABURO. The actor Nakayama Tomisaburō as a woman standing with her left hand raised toward her neck. The wall of a room and a veranda at the back. Signature: Shunei *gwa*. Publisher: Sanrindō. *Hoso-é*, 12 $\frac{1}{8}$ x 5 $\frac{5}{8}$ inches. Good impression in good condition.

74. IWAI HANSHIRO IV. The actor in the role of a woman, wearing a straw raincoat, pulling in a fishing net. No signature. *Hoso-é*, 11 $\frac{3}{4}$ x 5 $\frac{5}{8}$ inches. Good impression in good condition.

SHUNKO

75. ICHIKAWA MONNOSUKE. Ichikawa Monnosuké II as a wine carrier with a pole, standing in front of a cask and a blossoming cherry tree. Signature: Shunkō *gwa*. *Hoso-é*, 12 $\frac{3}{4}$ x 5 $\frac{7}{8}$ inches. Good impression in good condition.

KIYONAGA



[NUMBER 76]

165- 76. SOJURO III OFF STAGE. The actor Sawamura Sōjurō III off the stage. The right hand of the actor touches the shoulder of a tea-house maid who is leading the way with a lantern. Signature: Kiyonaga gwa. C. Hirano: *Kiyonaga*, no. 593. *Hoso-é* 13 x 5 $\frac{7}{8}$ inches.

One of the rare hoso-é prints. Beautiful impression and condition.

[See illustration]



[NUMBER 77]

77. THE LANDING. Triptych. A pleasure boat at a landing. A party of eight women, a young man and a male servant, some of whom are already on shore. The boatman is wading in the shallow water with a young woman on his back. Signature: Kiyonaga *gwa*.
 C. Hirano: *Kiyonaga*, no. 706. *Oban*, 14 $\frac{7}{8}$ x 10 inches each.

This is one of Kiyonaga's outstanding triptychs. Beautiful impression, slightly toned and with unimportant hole in sky.

[See illustration]



[NUMBER 78]

75
78. OFF FOR A WALK. Two dancers of Tachibanachō under one parasol, walking, accompanied by a manservant who carries a bundle on his back and who is shading his head from the sun with an open fan. Series: *Onna Fuzoku Masu Kaggam* (The Mirror of a Woman's Life). Signature: Kiyonaga gwa. C. Hirano; Kiyonaga, no. 910. Chuban, 10 x 7 $\frac{3}{8}$ inches.

Excellent impression and condition.

[See illustration]



[NUMBER 79]

79. THE BLACK HOOD. A young woman in traveler's attire for a pilgrimage, and a married woman wearing a black hood followed by a maid who carries a branch of plum blossoms and a small kite, at the foot of Nihonbashi (Nihon Bridge). Mt. Fuji, the Shogun's palace, a long-stretch of warehouses and a canal at the back. Signature: Kiyonaga. Publisher: Eijudō. Collectors seal: Hayashi. C. Hirano: *Kiyonaga*, no. 789. Formerly in the Haviland collection. *Oban*, 15 x 10 $\frac{1}{8}$ inches.

Superb impression and condition.

[See illustration]



[NUMBER 80]

75- 80. THE PROMENADE. A tall woman wearing a flat hat is walking, accompanied by a young woman and a maid. Signature: Kiyonaga *gwa*. Series: *Fuzoku Azuma no Nishiki*: (Beauties of the East as Reflected in Fashions). Formerly in the Haviland collection. *Oban*, 14 $\frac{1}{4}$ x 9 $\frac{3}{4}$ inches.

One of the prints of Kiyonaga's mature period. As Ficke writes in his book, "they carry the suggestion of a spiritual structure." Superb impression, slightly trimmed.

[See illustration]



[NUMBER 81]

2/0- 81. A MEETING IN THE RAIN. Three women in the rain. Two women under one umbrella returning from a public bathhouse, exchanging glances with another who is on her way to the bath. Series: *Fuzoku Azuma no Nishiki* (Beauties of the East as Reflected in Fashions). Signature: Kiyonaga *gwa*. Collector's seal: Hayashi. C. Hirano: *Kiyonaga*, no. 575. Formerly in the Haviland collection. *Oban*, 15 x 10 inches. One of Kiyonaga's greatest masterpieces. Beautiful impression and condition.

[See illustration]



[NUMBER 82]

260 82. BUYING PLANTS. A married woman, accompanied by a young sister and a boy servant, is examining potted plants offered by a vender who is squatting beside his wares. A lantern above. Series: *Fuzoku Azuma no Nishiki* (Beauties of the East as Reflected in Fashions). Signature: Kiyonaga gwa. C. Hirano: *Kiyonaga*, no. 583. Formerly in the Haviland collection. *Oban*, 15 $\frac{1}{4}$ x 10 $\frac{1}{4}$ inches.

Another of the masterpieces of this series. Beautiful impression and condition.

[See illustration]



[NUMBER 83]



[NUMBER 84]

83. ON THE BALCONY. Three women on a balcony, the youngest leaning over the railing. The second kneels beside her, turning her head back to speak to another woman who is spreading kimono on a line to be aired. The upper sheet of a diptych. Signature: Kiyonaga *gwa*. C. Hirano: *Kiyonaga*, no. 792. *Oban*, $14\frac{3}{8} \times 9\frac{3}{4}$ inches. Remarkable impression in fine condition.

[See illustration]

84. THE HOBBY HORSE. A mother squatting, nursing her child who is attracted by a hobby horse fetched by a boy servant. Two women, one with the child's wrap and the other with a fan, look down at the scene. Series: *Furyu Mitau no Koma* (Fashionable Presentations of Three Horses). Signature: Kionaga *gwa*. Collector's seal: Rouart. C. Hirano: *Kiyonaga*, no. 616. This is print in VI Catalogue 74. Illustrated there. *Oban*, $15\frac{1}{8} \times 10\frac{1}{8}$ inches. Beautiful impression in fine condition.

[See illustration]



[NUMBER 85]

180- 85. THE FLUTE PLAYERS. A woman and two youths, each in the costume of a *komusō*, the lay mendicant priest who plays on the bamboo flute and receives alms. Signature: Kiyonaga *gwa*. Publisher: Eijudō. C. Hirano: *Kiyonaga*, no. 432. *Oban*, 15¼ x 10½ inches.

Beautiful impression in fine condition.

[See illustration]



[NUMBER 86]

86. "TERRACE BY THE SEA." Diptych. On the left sheet: a youth with a pipe, his sweetheart with a *saké* cup is leaning against his knee but talking to another woman who stands behind them. The right sheet: a geisha playing on a *samisen* and beside her the mistress of the house. Two young women behind. The group is on the upper story of a tea house, and through the wide open windows are seen people digging clams on the beach of Shinagawa Bay. Series: *Minami Junī Kō* (Twelve Months of the South). Signature: Kiyonaga *gwa*. C. Hirano: *Kiyonaga*, no. 626. Formerly in the Welby collection. *Oban*, right sheet 14 $\frac{3}{8}$ x 9 $\frac{5}{8}$ inches.

One of Kiyonaga's most celebrated subjects. Fine impression and condition.

[See illustrations]



[NUMBER 87]

150- 87. AN EVENING SCENE. A geisha and a maid, who carries a lantern and a *samisen* box, are exchanging glances with the mistress of a tea house who is passing by. Series: *Minami Jūni Kō* (Twelve Months of the South). Signature: Kiyonaga *gwa*. C. Hirano: *Kiyonaga*, no. 629. Formerly in the Bing collection. This is the print in VI Catalogue 59. Illustrated there. *Obon*, 14¾ x 10 inches.

Another masterpiece. This is the first state before the partial black background. Very fine impression in excellent condition.

[See illustration]



90-

88. A DANCER WITH A PARASOL. A geisha with a parasol walking beneath the sign of the boathouse Hei-Roku. The verse above reads, in effect:

"He sends a messenger from the boat saying
'Inquire (for her) at the Hei-Roku'."

Signature: Kiyonaga *gwa.* C. Hirano: *Kiyonaga*, no. 399. Pillar print, 27 $\frac{3}{4}$ x 5 inches.

Fine impression in excellent condition.

[See illustration]

[NUMBER 88]

89. THE BARRED WINDOW. A tall courtesan stands by the lattice-work of an open window looking at Shinagawa Bay in dim moonlight. Two other women on the floor reading a letter. Series: *Minami Jūni Kō* (Twelve Months of the South). Signature: Kiyonaga *gwa*, C. Hirano: *Kiyonaga*, NO. 631. This is the print illustrated there in color. *Oban*, 15 x 10 inches.

3000- This is the greatest masterpiece of all Japanese full-color prints. It formerly belonged to Ernest F. Fenollosa who describes it in his book *Epochs of Chinese and Japanese Art*: "Greatest of all is his print of three girls at a window, looking out upon the sea by moonlight. The interior is lighted in warm tones by a Japanese lamp (*andon*). The scene outside is in luminous night greys, with the half-full moon entangled in light clouds. The boats in the far harbour show reddish torches. Such a study of three separate sources of light, though without the expedient of cast shadows, is worthy of our modern realistic students of forge effects. The lines, too, falling from the standing figure, and then curling into the two crouching girls upon the floor, are more harmonious than Botticelli, more suave and flowing than Greek painting, and indeed suggesting the finest line feeling of Chinese Buddhist painting, and even Greek sculpture. It is for such work that we must put Kiyonaga for absolute aesthetic height beside Koyetsu and Okio; and even worthy of coming into competition with Ririomin (Li Lung-mien), Kiso and Raphael". Flawless impression in flawless condition.

[See illustration]



[NUMBER 89]

100- 90. MOTHER RECEIVING HER CHILD. A mother seated on a bamboo bench, reaching for her infant boy. He is being held by a girl and is stretching his arms toward his mother. Signature: Kiyonaga *gwa*. C. Hirano, no 320. Formerly in the Rouart collection. Pillar print, $26\frac{1}{2} \times 4\frac{7}{8}$ inches.

Fine impression in excellent condition.

[See illustration]



625- 91. A LADY WITH A DOG. A lady in an elaborate costume with long sleeves, looking down at her pet black spaniel. In her hand she holds a silken cord. Series: *Jai-tai E-Fuzoku* (Ten Types of Beauties in Pictures). Signature: Kiyonaga *gwa*. Publisher: Takasu. C. Hirano: *Kiyonaga*, no. 970. Illustrated in color plate vi there. Formerly in the Rouart collection. *Oban*, $14\frac{5}{8} \times 9\frac{5}{8}$ inches.

As far as this collector knows, the outstanding print of Kiyonaga's later period. Very fine impression and condition. Beautiful coloring.

[See illustration]

[NUMBER 90]



[NUMBER 91]

SHUNCHO

35- 92. TWO GEISHA GIRLS. Two geisha, each with a bath-kimono under her arm, on their way to a public bath house; one of them holds a towel in her mouth and the other a towel in her hand. A short comic verse above which means "Beautiful yet always modest in desires". Yellow background. Signed: Shunchō *gwa*. Publisher: Tsuruya. Formerly in the Manzi collection. *Oban*, 14½ x 9½ inches.

Good impression and condition.

[See illustration]

270- 93. THREE NOTED COURTESANS. Bust portraits of three courtesans: Hina-zuru of Chōjiya, Hanaōgi of Ogiya and Kisegawa of Matsubaya. The first holds a porcelain censer; the second a miniature arrow; and the third a lacquer *fundazatsu* (a receiver for identification cards. Signature: Shunchō *gwa*. Publisher: Tsuruya. *Oban*, 14¾ x 9¾ inches.

Fine impression and condition.

[See illustration]

115- 94. TWO ACTORS WITH A TEA-HOUSE GIRL. The actors Onoé Matsusuké and Ichikawa Monnosuké II with a tea-house maid, O-Mina. Matsusuké, seated on a bench, is talking to O-Mina, of the tea house in the temple grounds of Asakusa; Monnosuké is gazing upon the beauty. Signature: Shunchō *gwa*. Collector's seal: Hayashi. *Oban*, 15¾ x 10 inches.

One of Shuncho's outstanding prints. Beautiful impression in fine condition.

[See illustration]



AT TOP: NUMBERS 92 AND 93
BELOW: NUMBER 94

SHUNMAN

325- 95. CUP FLOATING: Triptych. *Kyoku-sui no En* (cup-floating and poem-writing game beside a winding stream). Under blossoming peach trees by a stream, groups of people, some of whom are composing poems, some tying poems-sheets on peach trees, some catching cups floating on the water and others taking refreshment. Poetical inscription by Rokō and Tosshi (two actors) above. Signature: Kubo Shunman *gwa*. Publisher: Uemura. Formerly in the Haviland collection. Right sheet, $14\frac{5}{8} \times 9\frac{3}{4}$ inches; Middle sheet, $14\frac{5}{8} \times 10$ inches; Left sheet, $14\frac{5}{8} \times 9\frac{5}{8}$ inches.

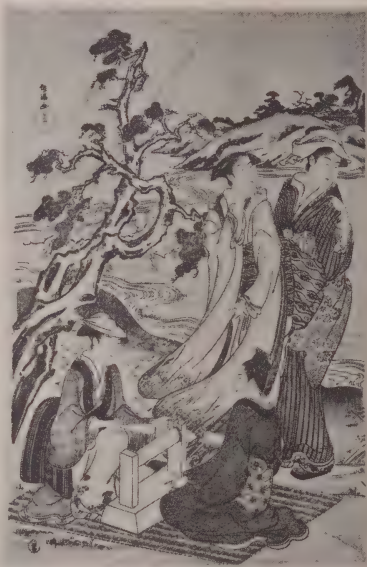
Fine impression and condition.

[See illustration]





[NUMBER 96]



[NUMBER 97]

70- 96. CHOFU NO TAMAGAWA. PROVINCE OF MUSASHI. Four figures, one washing cloth in a stream, three others watching. One of a set of the six Tamagawa wing. Series: *Mu Tamagawa*. Signature: Shunman *gwa*. Publisher: Fushi-Zen. Formerly in the Manzi collection. *Oban*, 15 $\frac{1}{8}$ x 9 $\frac{5}{8}$ inches.

One of Shunman's masterpieces, mainly in grays. Beautiful impression and condition.

[See illustration]

90 97. TOI NO TAMAGAWA. PROVINCE OF SETTSU. Four figures: two standing, and two seated, beating cloth. A shower behind them at the left. Signature: Shunman *gwa*. Series: *Mu Tamagawa*. Seal: Shunman. Publisher: Fushi-Zen. Formerly in the Manzi collection. *Oban*, 15 $\frac{1}{8}$ x 9 $\frac{3}{4}$ inches.

Another of the same set, equally lovely. Beautiful impression and condition.

[See illustration]

EISHI



[NUMBER 98]

100-
 98. THE BOOK OF POEMS. The courtesan Shinateru of Okamotoya, holding a book of poems in her left hand, seated before a cloak spread on a long hanger. Series: *Wakana no Hatsumoyō* (New Fashions of the Spring). Signature: Eishi Zu. Publisher: Eijudō. Formerly in the Vicomte de Sartiges collection. *Oban*, 14 $\frac{3}{8}$ x 9 $\frac{5}{8}$ inches.

Fine impression and condition.

[See illustrations]

200- 99. A PICNIC PARTY ON GOTEN-YAMA: Triptych. A group of women and a boy picnicking under the blossoming cherry trees on Goten-yama overlooking Shinagawa Bay, near Edo. At the left of the picture, in front of a curtain, are seen three women, their luncheon spread out before them; one of the number is tuning a *samisen*. On the right, a woman, evidently somewhat under the influence of *saké*, is waiting to pour a drink from her gourd into the cup which is being fetched by a woman in the center of the composition. Signature: Eishi *gwa*. Publisher: Eijudō. Collector's seal: Hayashi. *Oban*: right sheet $14\frac{3}{8} \times 9\frac{1}{4}$ inches; center sheet $14\frac{3}{8} \times 9\frac{3}{4}$ inches; left sheet $14\frac{1}{2} \times 9\frac{5}{8}$ inches.

Fine impression and condition.

[See illustrations]



150- 100. THE HEART FADES UNOBSERVED. The woman representing Ono no Komachi, holding a wooden fan, sits beside a drapery-screen, a spray of blossoming cherry on sheets of paper on the floor before her. Yellow background. A poem by Ono no Komachi in a cartouche which reads: "In the world, 'tis the heart, the flower of man, that fades unobserved". Series: *Furyu Rok-kasen* (Fanciful Representations of the Six Immortal Poets). Signature: Eishi *gwa*. Publisher: Eijudō. Formerly in the Hayashi collection. *Oban*, 14 $\frac{5}{8}$ x 9 $\frac{5}{8}$ inches.

A beautiful print. Magnificent impression and coloring.

[See illustration]

150- 101. IN NIGHT ATTIRE. The courtesan Misayama of Chōjiya in night attire, holding an amulet in a silken bag attached to a long cord. Dark mica background. Series: *Seiro Bisen Awase* (Collection of Selected Beauties of the Green Houses). Signature: Eisen *gigwa*. Publisher: Iwatoya. Formerly in the Doucet collection. *Oban*, 14 $\frac{1}{4}$ x 9 $\frac{3}{4}$ inches.

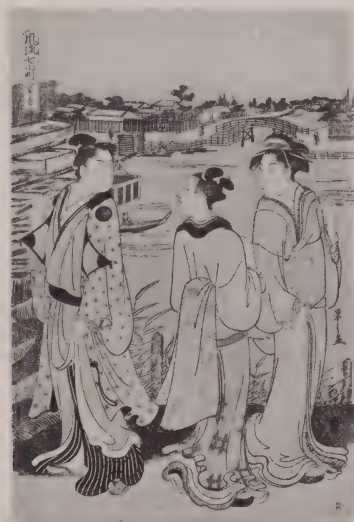
One of Eishi's greatest prints. Fine impression in fine condition.

[See illustration]

105- 102. SEKIDERA. A young man carrying a fishing pole, turning back to exchange glances with two women by a river bank. Chiefly in black and blue. Series: *Furyo Nana Komachi* (Fanciful Representations of Komachi's Seven Episodes). Signature: Eishi *gwa*. Publisher: Izumiya. Collector's seal: Hayashi. Formerly in the Haviland collection. *Oban*, 15 $\frac{1}{4}$ x 10 inches.

Another great Eishi print, this time in tones of gray and blue. Superb impression and condition.

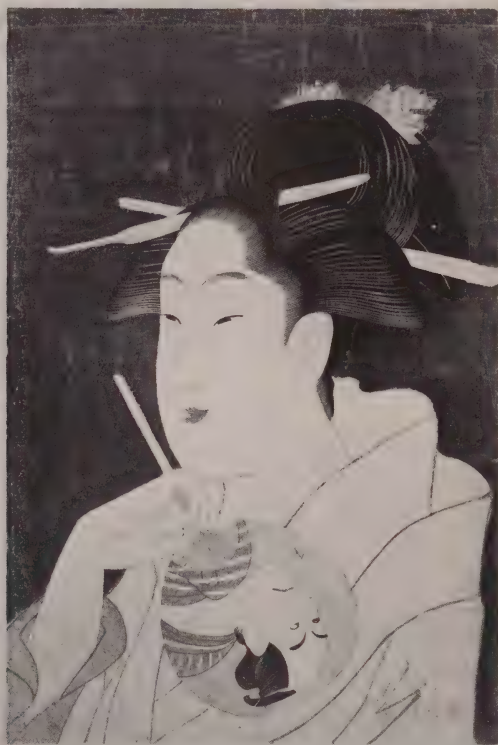
[See illustration]



AT TOP : NUMBERS 100 AND 101

BELOW : NUMBER 102

EIRI



[NUMBER 103]

170- 103. HER FAVORITE ACTOR. Bust portrait of a courtesan with a fan on which appears the head of an actor. Dark mica background. Series: *Seirō Bijn Saifu* (Bevy of Beauties of Green Houses). Signature: Eiri gwa. Publisher: Yamaguchiya. Formerly in the Doucet Collection. This is the print in VI Catalogue 58. Illustrated there. *Oban*, 15 x 10 inches.

Fine impression in fine condition.

[See illustration]

CHOKI



[NUMBER 104]



[NUMBER 105]

104. NEW YEAR SUNRISE. Three-quarter-length figure of a woman standing at the edge of a garden by the sea, watching the rise of the New Year's sun. Partly dark mica background. Signature: Chōki *gwa*. Publisher: Tsutaya. Formerly in the Doucet collection. This is the print in VI Catalogue III. Illustrated there. *Oban*, 14 $\frac{7}{8}$ x 9 $\frac{3}{4}$ inches. The finest of all Choki's prints. Superb impression. The sun should be red and is if the print is held up to the light. Whoever last washed it, laid it on its back instead of face to dry and the color ran back.

[See illustration]

105. A GEISHA AND A WAITRESS. Three-quarter-length portraits of the geisha Shikano, holding a *saké* cup and a *samisen*, and the waitress Hatsu of Takashimaya gesticulating with her hands. White mica background. Signature: Chōki *gwa*. Publisher: Tsutaya. Formerly in the Rouart collection. This is the print in VI Catalogue 105. Illustrated there. *Oban*, 14 $\frac{1}{2}$ x 9 $\frac{3}{4}$ inches.

Beautiful impression and condition.

[See illustration]

UTAMARO

1350- 106. WOMEN SEWING: Triptych. Three women engaged in sewing, and a girl with an insect cage. A boy teasing a cat with a mirror, and a baby leaning on its mother's lap, playing with a fan. Yellow background. Signature: Utamaro *hitsu*. Publisher: Uemura. Collector's Seal: Wakai. *Oban*, right sheet, 15 x 10 $\frac{7}{8}$ inches; middle sheet, 15 x 10 $\frac{1}{4}$ inches; left sheet, 15 x 9 $\frac{7}{8}$ inches.

Formerly in the Haviland collection and considered by him the finest of all his Utamaros as well as his finest triptych. Superb impression in superb condition. One of the great prints in this collection.

[See illustration]



[NUMBER 106]

160- 107. THE HOUR OF THE SNAKE. A courtesan, with a light bath-kimono thrown around her, wiping her right ear; a young girl, kneeling, offers a cup of tea. Yellow background with metal particles. Series: *Seirō Juni Toki*. Signature: Utamaro *hitsu*. Publisher: Tsutaya. Formerly in the Rouart collection. *Oban*, 14¾ x 9½ inches. Fine impression in good condition.

[See illustration]

✓✓- 108. HANAOGI. Half-length portrait of the courtesan Hanaōgi of Ogiya with a *tanzaka* for writing a poem in one hand and a brush in the other. A comic poem in cartouche is by Yanagiwara Mukō. Because of the puns and double meaning of the whole, a translation is difficult. The one meaning is "So beautiful is *yugao* (literally 'evening face' but also the Japanese term for evening-glory vine) seen on the flower-fan, it brings no thought of the coming autumn". The other meaning is "No thought of weariness comes to him who looks on the face of Hanaōgi (literally 'flower-fan') in the evening hours". White mica background. Signature: Utamaro *hitsu*. Publisher: Tsutaya. *Oban*, 14⅝ x 10 inches.

Good in impression and condition.

[See illustration]

210- 109. WOMAN WITH A FAN. A woman with a fan, seated by a flat vase containing an orchid plant. A brief suggestion as to how to draw pictures of beautiful women is inscribed in the cartouche. Yellow background. Series: *Nishiki-ori Utamaro-gata Shin Moyō* (New Fashions of Brocade Designed by Utamaro). Signature: Utamaro *hitsu*. Publisher: Tsuruya. No black outline key block. Formerly in the Metzgar collection. *Oban*, 14¾ x 10 inches.

This is one of the rare Utamaro prints made without the aid of the black outline block. Good impression and condition.

[See illustration]



AT TOP: NUMBERS 107 AND 108
BELOW: NUMBER 109



[NUMBER 110]

110. THE LION DANCE. The geisha O-Ito of Tamaya, dressed as a man in the lion dance, holding a *saké* cup, is resting on the veranda of a tea house. Two girls are admiring her costume and the mistress of the house is seated behind them smoking a long pipe. Series: *Seiro Niwaka Onna Geisha Bu* (Female Geisha in the Masquerade Fête of the Green-Houses). Signature: Utamaro *gwa.* Formerly in the Blanchard collection. *Oban*, 15¼ x 10¼ inches.

Superb impression and condition.

[See illustration]



[NUMBER 111]



[NUMBER 112]

111. SMOKING. The courtesan Kayoiji of Echizenya with a long smoking pipe in her right hand seated on the floor, her left elbow resting on a black table. Series: *Natori-Zaké Rok-Kosen* (Six Celebrated *Saké* Compared with the Six Beauties). Signature: Utamaro *hitsu*. Publisher: Tsutsya. *Oban*, $14\frac{1}{4} \times 9\frac{3}{8}$ inches. Fine impression in fine condition.

[See illustration]

112. MEDITATING. The courtesan Asajifu of Daimonjiya seated, her cheek resting on her right hand, a pillow beside her. Series: *Natori-Zaké Rok-Kasen* (Six Celebrated *Saké* Compared with Six Beauties). Signature: Utamaro *hitsu*. Publisher: Tsutaya. *Oban*, $14\frac{3}{4} \times 9\frac{3}{4}$ inches. Fine impression in fine condition.

[See illustration]

1300- 113. THE FRIVOLOUS TYPE. Bust portrait of a woman, wearing a loosely gathered kimono. She holds in both hands a towel the end of which is thrown over her right shoulder. White mica background. Series: *Fujin Sôgaku Jit-tai* (Physiognomical Study of the Ten Types of Women). Signature: Utamaro *gwa*. Publisher: Tsutaya. Collector's seals: Wakai and Hayashi. *Oban*, 15 x 9¾ inches.

One of the three or four finest prints in this collection. The mica background has aged into a beauty that Gookin thought the finest he had ever seen. Superb impression and condition.

[See illustration]

60- 114. IN THE RAIN. O-Chiyo and Hanbei in the rain, on their way to commit double suicide. Title: *Fufu no Yudachi*. Series: *Ukiyo Sanseki*. Signature: Utamaro *hitsu*. Publisher: Murataya. Formerly in the Doucet collection. This is the print in VI Catalogue 219. *Kakemono-é*, 20¼ x 9¾ inches.

Good impression, a bit aged.

45- SHARAKU

115. ICHIKAWA EBIZO IV. The actor Ichikawa Ebizô IV as Kamakura Gon-gorô Kagemasa. He is shown in the *shibaraku* act, wearing a coat-of-mail under a ceremonial costume; he holds a fan in his right hand. From the play "Otokoyama O-Edo no Ishizue", performed at Kiriza in 1794. Signature: Sharaku *gwa*. Publisher: Tsutaya. Henderson-Ledoux, *Sharaku*, no. 93. Formerly in the Doucet collection. This is the print in VI Catalogue 115. Illustrated there. *Hoso-é*, 12½ x 6 inches.

One of the rare Sharaku *hoso-é*. Excellent impression.

35- 116. ICHIKAWA KOMAZO II. The actor Ichikawa Komazô II as Shinozuka Gorô Sadatsuna. He is shown in the *shibaraku* act, wearing a coat-of-mail under ceremonial costume and raising a long unsheathed sword. From the play "Matsu wa Misao Onna Kusunoki", performed at Kawarasakiza in 1794. Signature: Tōshusai Sharaku *gwa*. Publisher: Tsutaya. Henderson-Ledoux, *Sharaku*, no. 67. Formerly in the Doucet collection. *Hoso-é*, 12¾ x 5¾ inches.

Excellent impression and condition. Trimmed.



婦人花學十餘
浮気之相
相見
貞唐画
鐘

[NUMBER 113]

35- 117. THE BRIDEGROOM. The actor Ichikawa Komazō II as Oyamada Tarō. He is shown in front of the *shōji*, dressed as a bridegroom carrying a keg of *saké*. From the play "Matsu wa Misao Onna Kusunoki", performed at Kawarasaki in 1794. Signature: Sharaku *gwa*. Publisher: Tsutaya. Henderson-Ledoux, *Sharaku*, no. 76. Formerly in the Vicomte de Sartiges collection. This is the print in VI Catalogue 298. Illustrated there. *Hose-é*, 12½ x 6 inches.

Fine impression and condition.

[See illustration]

157- 118. O-ROKU. The actor Osagawa Tsuneyo II, probably impersonating O-Roku. She stands before the *shōji*, with a towel thrown over her left shoulder. Between her teeth and in her right hand, she holds an end of a towel. From the play "Matsu wa Misao Onna Kusunoki", performed at Kawarasaki in 1794. Signature: Sharaku *gwa*. Publisher: Tsutaya. Henderson-Ledoux, *Sharaku*, no. 77. Formerly in the Vicomte de Sartiges collection. This is the print in VI Catalogue 298. Illustrated there. *Hose-é*, 12½ x 6 inches.

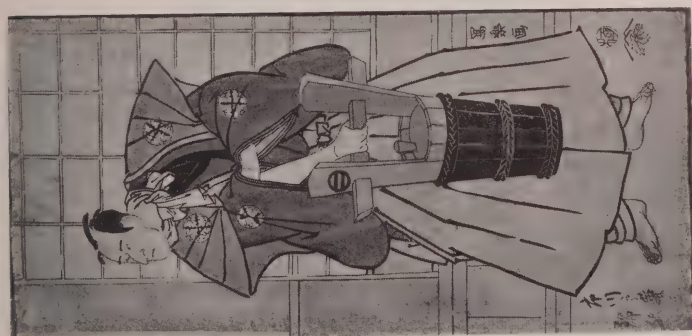
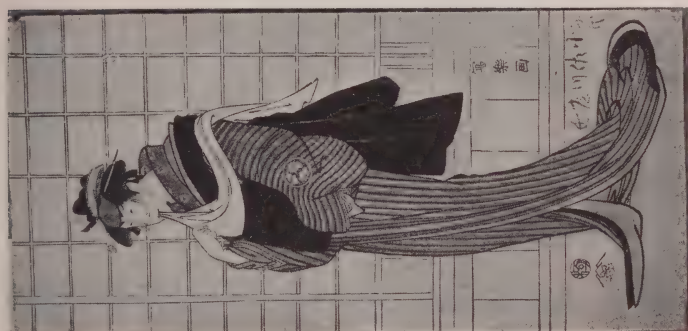
Another character in the same play. Fine impression and condition.

[See illustration]

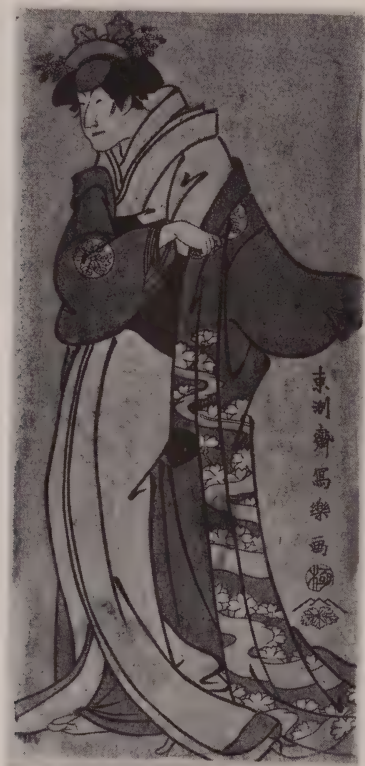
180- 119. MIGAWARI NO DAIZO. The actor Nakajima Wadaemon as Migawari no Daizō. He stands before a wooden door, his legs apart; part of his kimono is tucked up exposing a trouser-covered right leg. A towel is thrown over his right shoulder, and both hands are hidden within the sleeves. From the play "Matsu wa Misao Onna Kusunoki", performed at Kawarasaki in 1794. Signature: Sharaku *gwa*. Publisher: Tsutaya. Henderson-Ledoux, *Sharaku*, no. 73. Formerly in the Vicomte de Sartiges collection. This is the print in VI Catalogue 298. Illustrated there. *Hose-é*, 12¾ x 6 inches.

Perhaps the finest of these last three prints. Fine impression and condition.

[See illustration]



[NUMBERS 117-118-119]



[NUMBER 120]

310- 120. NAKAMURA TOMISABURO. The actor Nakamura Tomisaburō as Tsukuba Gozen, the consort of Nitta Yoshiyuki. She wears a long outer robe decorated with a cherry-and-stream pattern, her left hand concealed within the sleeve, the right holding the collar of the robe. From the play "Shinrei Yaguchi no Watashi", performed at Kiriza in 1794. Yellow background. Signature: Tōshūsai Sharaku *gwa*. Publisher: Tsutaya. Henderson-Ledoux, *Sharaku*, no. 61. *Hoso-é*, 12¼ x 5⅝ inches.

This is perhaps Sharaku's finest design. The vindictive, menacing figure stalking across the stage could scarcely be more sinister. Fine impression in fine condition.

[See illustration]



[NUMBER 121]

121. O-HIDE. The actor Nakayama Tomisaburō as O-Hidé. She stands by a river, wearing a straw raincoat, her left hand, hidden within the sleeve, raised over her head. From the play "Otokoyama O-Edo no Ishizué", performed at Kiriza in 1794. Signature: Sharaku *gwa*. Publisher: Tsutaya. Henderson-Ledoux, *Sharaku*, no. 86. Formerly in the Doucet collection. *Hoso-é*, 12 $\frac{7}{8}$ x 5 $\frac{7}{8}$ inches.

Fine impression in fine condition.

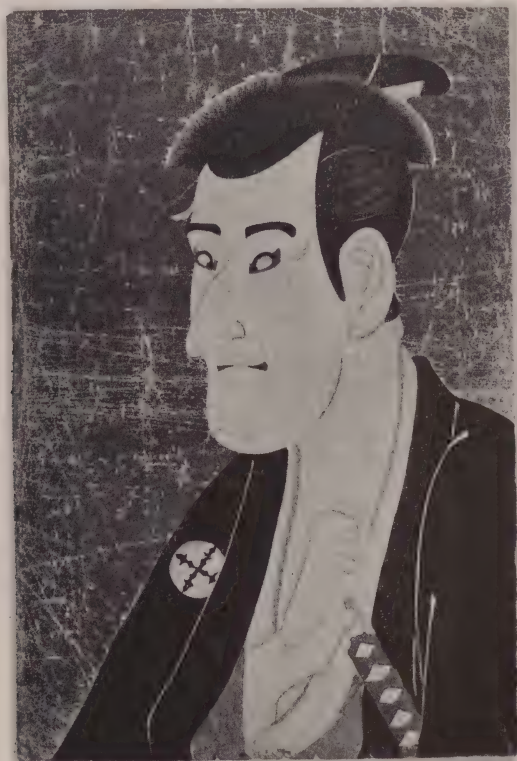
[See illustration]



[NUMBER 122]

25- 122. THE YOUNG SAMURAI. The actor Ichikawa Danjurō VI as Fuwa Bansaku. He is shown as a young samurai dressed in a formal costume, carrying a long sword in his two hands. From the play "Keisei Sanbon Karakasa", performed at Miyakoza in 1794. Yellow background. Signature: Tōshusai Sharaku *gwa*. Publisher: Tsutaya. Henderson-Ledoux, *Sharaku*, no. 40. Formerly in the Doucet collection. This is the print in VI Catalogue 308. Illustrated there. *Hoso-é*, 12 $\frac{3}{8}$ x 5 $\frac{3}{4}$ inches. Fine impression in fine condition.

[See illustration]



[NUMBER 123]

123. ICHIKAWA KOMAZO II. Bust portrait of the actor Ichikawa Komazō II as Shiga Daishichi. His forehead is covered with bushy hair carefully groomed, and his right hand is on the hilt of a sword. From the play "Katakiuchi Noriai Banashi", performed at Kiriza in 1794. Mica background. Signature: Tōshusai Sharaku *gwa*. Publisher: Tsutaya. Henderson-Ledoux, *Sharaku*, no. 26. Formerly in the Doucet collection. *Oban*, 14 $\frac{7}{8}$ x 9 $\frac{7}{8}$ inches.

Fine impression in good condition.

[See illustration]



[NUMBER 124]

425- 124. THE VILLAIN. Bust Portrait of the actor Sakata Hangorō III as Fujikawa Mizuemon, a villain. His forehead is covered with thick hair, carefully trimmed; his arms brought together in the openings of the sleeves. From the play "Hana-ayamé Bunroku Soga", performed at Miyakoza in 1794. Dark mica background. Signature: Tōshusai Sharaku *gwa*. Publisher: Tsutaya. Collector's seal: Wakai. Henderson-Ledoux, *Sharaku*, no. 7. Formerly in the Doucet collection. This is the print in VI Catalogue 276. Illustrated there. *Oban*, 15¼ x 10 inches.

Fine impression in fine condition.

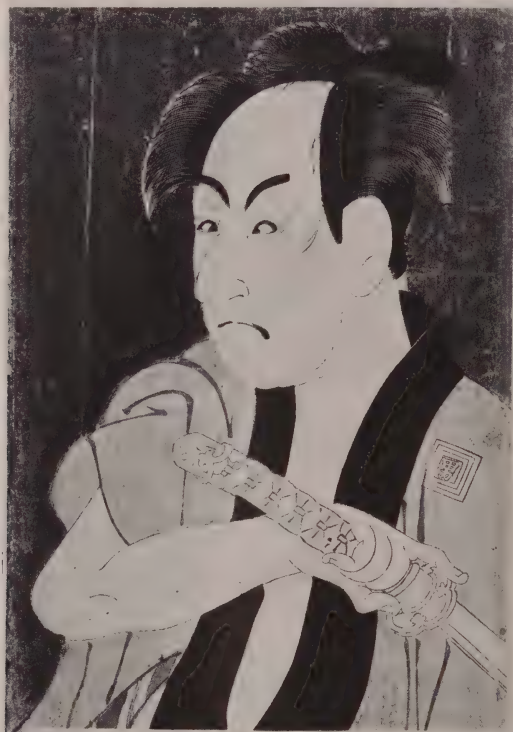
[See illustration]



[NUMBER 125]

125. THE PALANQUIN BEARER. Bust portrait of the actor Morita Kanya VIII as Uguisu no Jirosaku, a palanquin bearer. He wears a tight-fitting cap and both of his hands are hidden within the sleeves which are gathered near his chest. From the *jōruri* episode "Modori Kago" in the play "Katauchi Noriai Banashi", performed at Kiriza in 1794. Dark mica background. Signature: Tōshusai Sharaku *gwa*. Publisher: Tsutaya. Henderson-Ledoux. *Sharaku*, no. 28. *Oban*, 14 $\frac{3}{8}$ x 10 inches. Fine impression in good condition.

[See illustration]



[NUMBER 126]

250
126. DRAWING HIS SWORD. Bust portrait of the actor Ichikawa Omezō as Ippei, a man servant to a samurai, drawing a sword. From the play "Koinyōbō Somewaké Tazuna", performed at Kawarasakiza in 1794. Dark mica background. Signature: Tōshusai Sharaku *gwa*. Publisher: Tsutaya. Henderson-Ledoux, *Sharaku*, no. 20. Formerly in the Doucet collection. This is the print in vi Catalogue 279. *Oban*, 14¼ x 10 inches.

Fine impression in fine condition.

[See illustration]



[NUMBER 127]

127. TWO ACTORS. Two actors: Segawa Kikunōjō III as the courtesan Katsuragi and Sawamura Sōjurō as Nagoya Sanza. The former is seated with her hands resting upon a long smoking pipe while the latter stands behind her. From the play "Keisei Sanbon Karakasa", performed at Miyakoza in 1794. White mica background. Signature: Tōshūsai Sharaku *gwa*. Publisher: Tsutaya. Henderson-Ledoux, *Sharaku*, no. 43. Formerly in the Doucet collection. *Oban*, 14 $\frac{7}{8}$ x 9 $\frac{7}{8}$ inches.

Sharaku's prints of two actors (full length) against mica background are the rarest and among the greatest of his prints. Fine impression in fine condition except for slight holes at top.

[See illustration]



[NUMBER 128]

220 128. TWO ACTORS. Henderson-Ledoux, *Sharaku*, no. 43. Formerly in the du Pré de St. Maur collection. This is the print in vi Catalogue 333. Illustrated there. *Oban*, 14½ x 10 inches.

The same print as no. 127, but with the mica background aged into a completely different appearance. Fine impression in fine condition except for tear in lower left.

[See illustration]

TOYOKUNI I



[NUMBER 129]

129. THE MERCHANT. The actor Arashi Ryuzō as Onoya Kumaji. Kumaji, a merchant, stands with arms crossed before his shop in which is seen a ledger on a stand. From the play "Date Moyō Azuma Hakkei", performed at Miyakoza in 1794. Signature: Toyokuni *gwa*. Publisher: Maru-Bun. Collector's stamp: Hayashi. Formerly in the Rouart collection. *Hoso-é*, 11¾ x 5½ inches.

Fine impression in fine condition.

[See illustration]



[NUMBER 130]

600
130. THE TEA-HOUSE BEAUTY. Three-quarter-length portrait of Naniwaya O-Kita, a tea-house waitress with a fan in her right hand and a cup of tea on a tray in the left. Pale yellow background. Series: *Furyu San-buku-tsui* (Fashionable Set of Three Beauties). Signature: Toyokuni gwa. Publisher: Izumiya. Formerly in the Haviland collection. *Oban*, 14¾ x 9⅝ inches.

Superb impression in superb condition.

KUNISADA



[NUMBER 131]

131. THE ACTOR ICHIKAWA DANZO V. Back view of the famous theatrical character, wearing a *naga-kamishimo*, with his face turned to the proper right. The word "hayagawori" (quick change) appearing above refers to the two roles—Danjō and Masaoko—which the actor impersonated, changing from one to the other without withdrawing from the stage. From the play "Daté Kurabé Wakayagi Soga" performed in the spring of 1839. Gray and two shades of blue. Signature: Gototei Kunisada. Collectors' seals: Rouart and Hayashi. *Oban*, 14¾ x 9⅞ inches.

This is one of the finest subjects ever done by Kunisada. Fine impression and condition.

[See illustration]

40- 132. VI CATALOGUE. Estampes Japonaises Primitive. Exhibited at the Musée des Arts Decoratifs in February, 1909. Catalogue prepared by M. Vignier with the collaboration of M. Inada. Introduced by Raymond Koechlin. No. 26 of 100 copies printed.

70- 133. VI CATALOGUE. Harunobu, Koriusaï, Shunsho. Estampes Japonaises. Exhibited at the Musée des Arts Decoratifs in January, 1910. Catalogue prepared by M. Vignier with the collaboration of M. Inada. Introduction by Raymond Koechlin. No. 92 of 100 copies published.

45- 134. VI CATALOGUE. Kiyonaga, Buncho, Sharaku. Estampes Japonaises. Exhibited at the Musée des Arts Decoratifs in January, 1911. Catalogue prepared by M. Vignier with the collaboration of M. Inada. Introduction by Raymond Koechlin. No. 29 of 125 copies printed.

60- 135. VI CATALOGUE. Utamaro Estampes Japonaises. Exhibited at the Musée des Arts Decoratifs in January, 1912. Catalogue prepared by M. Vignier with the collaboration of M. Inada. Introduction by Raymond Koechlin. No. 61 of 130 copies printed.

70- 136. VI CATALOGUE. Eishi, Choki, Hokunsai. Estampes Japonaises. Exhibited at the Musée des Arts Decoratifs in January, 1913. Catalogue prepared by M. Vignier with the collaboration of M. Inada. Introduction by Raymond Koechlin. No. 92 of 130 copies printed.

70- 137. VI CATALOGUE. Toyokuni, Hiroshige. Estampes Japonaises. Exhibited at the Musée des Arts Decoratifs in January, 1914. Catalogue prepared by MM. Vignier and Jean Lebel with the collaboration of M. Inada. Introduction by Raymond Koechlin and Charles Vignier. No. 35 of 130 printed.

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